Report on the Nordic conference

on Sámi Intangible Cultural Heritage

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Harriet Deacon

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SÁMEDIGGI
SAMETINGET

Day 1

Welcome from the organisers
Participants were welcomed to the conference by the co-organisers, representatives from the Arts Council Norway and the Sámi Parliament.

The conference aimed to share information about the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (hereafter, the Convention). UNESCO has two international Lists under the Convention on which ICH elements can be inscribed, the Urgent Safeguarding List and the Representative List. There is also a Register of Good Safeguarding Practices under which a proposal for a safeguarding practice can be selected and then promoted at the international level as an example for other contexts. Nordic actors were invited to share their experiences, what it has meant for their institutions and for the cultural heritage elements inscribed on the lists. The conference also aimed to support the work of developing common Sámi principles for the management of Sámi intangible cultural heritage (ICH). It intended to raise awareness and recognition of the importance of Sámi ICH among the general public in the Nordic region. It would underline the need for cooperation among national governments, the Arts Councils of the Nordic States, the Nordic Council of Ministers, the Nordic Council, and others.

Odin Adelsten Aunan Bohmann, State Secretary in the Norwegian Ministry of Culture and Equality, emphasised the importance of building common efforts for safeguarding Sámi intangible cultural heritage through the meeting. He noted that Indigenous languages should be protected, and used in contexts like this. Norway's presidency of the Nordic Council of Ministers in 2022 places great emphasis on indigenous peoples and their culture, as well as sustainable development. Norway has supported international work in this area, collaborating specifically with Canada, especially on the Arctic Arts Summit and the project Nordic Bridges. The year 2023 is the 20th anniversary of the Convention, under which Norway has emphasised safeguarding of indigenous heritage since its ratification in 2007. The Convention is radical in that it places emphasis on the power of culture bearers and practitioners to identify their own ICH, and engage in its protection or safeguarding through active use. This comes with obligations, including for the government. Arts Council Norway will follow up with this work on indigenous languages and heritage, including through cross-border cooperation.

Maja Kristine Jåma, Executive Council member of the Sámi Parliament Norway, representing the Sámi Parliamentary Council (SPC), welcomed participants: Buerie båeteme! The SPC is a parliamentary cooperation body between the Sámi Parliaments in Finland, Norway and Sweden. Sámi art and culture is cross-border, as language and cultural boundaries run west-east across four nation-states, across the Sápmi homeland. Among the Sámi, ICH is often known as traditional knowledge or árbediehtu: these terms are overlapping but do not always mean the same thing. For Jåma, for example, Sámi ICH includes reindeer husbandry, knowledge about how reindeer behave in different seasons, food traditions associated with various parts of the reindeer, and how parts of the reindeer are used (and should be used) in duodji (traditional craft), such as horns for knife handles. Much of this knowledge has been forgotten, forcibly hidden under policies of Norwegianisation and Christianisation, and could in future be lost. Cultural heritage is a central part of Sámi daily life and identity, and it needs to be transmitted to the next generation, using the Sámi language, so that intangible cultural heritage is actually exercised, practised and perpetuated. New methods and new technologies are needed to express, document, disseminate, teach and perpetuate cultural heritage, but digitisation can also pose challenges. Today, organised methods of transmission in institutions and workshops, festivals or cultural

days, play a bigger role than before, but increased visibility of Sámi heritage can also have negative consequences.

The Sámi face several challenges in safeguarding their ICH, including the need for more mapping and documentation of Sámi culture, its dissemination and transmission through formal and non-formal education, sharing experiences and good practices, and legal protection to defend against cultural misappropriation and unauthorised use. The current Action Plan for SPR includes a chapter on designing a common Sámi approach for the management of Sámi cultural heritage and traditional knowledge, based on needs and methods for protecting it. Effective common solutions are needed across Sápmi, building on the work of the IMKAS report (2020-21), on possible approaches to future management and organisation of Sámi ICH, and the conference in Inari in 2021 on intellectual property protection of Nordic Indigenous cultural heritage during Finland's presidency of the Nordic Council of Ministers.

Practical example: Raasten Rastah, South Sámi festival
Nicklas Danielsen spoke about Raasten Rastah, a South Sámi festival meaning 'beyond borders', organised for the first time in 2002, on the Swedish side of the border, and from 2010 organised only on the Norwegian side. The aim of the festival is to communicate Sámi culture and create a meeting place, helping to transmit culture and knowledge across generations through the whole family. The festival includes workshops for young people, seminars, concerts and theatre performances, exhibitions, handicrafts, shops, sports, food and literature relating to the Sámi culture. Two concerts in 2021 were well attended not just by Sámi, but also by non-Sámi. A film festival is included every other year - young people made two short movies shown in the latest festival, including one talking about how young people negotiate Sámi identity today.

Keynote address: Kirstine Møller, Greenland National Museum and Archives
Kirstine Møller spoke about the work to safeguard ICH in Greenland, with specific reference to the element Inuit drum dancing and singing inscribed on the UNESCO Representative List in 2021**.**

Greenland ratified the Convention in 2009 (with Denmark) and it came into effect in 2010. The Greenland National Museum and Archives (NKA) has the mandate to work with ICH bearers and manages the national inventory. The first nomination to the UNESCO lists was Qilaatersorneq, Inuit drum dancing and singing. Møller explained the tradition of drum dancing and singing, the inventorying and nomination process, its inscription, and the effects of this process.

The nomination process began in 2012 and inscription happened in 2021, on the 300th year of the colonisation of Greenland. The continued viability of the tradition shows the strength of the Inuit culture even after colonisation during which the practice was suppressed. Although the inscription is on the initiative of Greenland, circumpolar Inuit are culturally connected. To celebrate the inscription the Cultural Centre, Katuaq, and NKA hosted a festival in March 2022 (Katuarpalaaq), inviting Inuit from Alaska and Canada to showcase the diverse expressions of the element.

The Iverneq dance is based on the old system of justice in the Arctic. A song duel was used to solve interpersonal conflicts and disputes. During the duel, combatants would take turns composing and singing lyrics intended to anger and shame the opposing party. Victory was determined by the laughter of the audience or if one of the combatants gave up in frustration. It was a way to de-escalate conflict between people and maintain good relations within the community. The dance tradition went underground, almost disappearing, with the arrival of

missionaries. Now it is used for public celebrations. The tradition has changed over the years and shows regional differences. At the Katuarpalaaq festival in 2022, the participants noted differences and similarities between the Greenland duel dance and the West Canadian battle dance. While mask dancing, uaajeerneq, is closely related to drum dancing in Greenland, it is not practised in the rest of the Arctic and similarly, throat singing is still passed down in Canada and yet the tradition has been forgotten in Greenland.

Benefiting from an international inscription and promoting safeguarding depends on managing the inventorying process appropriately. In Greenland, historical traditions are included alongside living traditions on the inventory because both kinds of heritage define who the Indigenous people are today. NKA recognises that an inventory entry does not always capture regional differences in ICH practices. Drums from different regions, for example, are of various sizes and shapes. As part of the process of acquiring informed consent for the nomination file, NKA interviewed cultural bearers and practitioners. Not all of the knowledge bearers still practise the drum dance, so it is important to differentiate between bearers and practitioners. A knowledge bearer may be a former practitioner, but no longer feels they have the strength to practice. When placing elements of ICH on the inventory, the Museum asks community members to specify what should be public and what should be private.

Panel discussion between actors in the Nordic countries regarding inscriptions on UNESCO lists.
Moderated by Marit Myrvoll, social anthropologist and researcher at SANKS / Sámi Klinihkka and former member of the Advisory Committee for Intangible Cultural Heritage at Arts Council Norway.

The panel comprised:

- Meg Nömgård and Tine Winther, Sagomuseet, Sweden, speaking on The Land-of-Legends programme, for promoting and revitalizing the art of storytelling in Kronoberg Region selected in 2018 for the Register of Good Safeguarding Practices
- Tore Friis Olsen, the Coastal Federation, Norway, speaking on Nordic clinker boat traditions from Denmark, Finland, Iceland, Norway and Sweden, inscribed in 2021 on the Representative List of the Intangible Cultural Heritage of Humanity
- Matti Hakamäki, Finland, speaking on Kaustinen fiddle playing and related practices and expressions inscribed in 2021 on the Representative List of the Intangible Cultural Heritage of Humanity

Myrvoll asked panellists to describe how long the process took, why they chose the specific list (or register) in question, and the impact of working on the nomination (or proposal) as well as the inscription (or selection) itself.

In Sweden, Sagobyden Museum has long been working to revitalise and promote the oral storytelling tradition, showing how it can be active in today's world. They host a festival of storytelling in which Sámi and other people from all over the world have participated. Meg Nömgård explained that when she worked at the Museum, she was involved in developing the Land of Legends nomination proposal about storytelling traditions for the Register, which is a way to share good examples of safeguarding and transmission internationally. One of the reasons they chose the Register is that in Sweden, the government has so far preferred to share good safeguarding experiences rather than making nominations to the two Lists of the Convention. The whole process of writing the proposal took about three years, before going to UNESCO approval. The programme was finally selected for the Register in 2018. Writing the proposal gave them new

perspectives on their work with storytelling and its role in society, and broadened their group of stakeholders. The Museum planned in advance how to use the international selection process in the best way possible, to raise awareness of the heritage. Developing the proposal itself had led to a three year project funded by the region, explaining their work to a broader audience. Selection onto the Register gave this existing work greater coverage. Since then, local municipalities have now written the Museum into their cultural plans, and the Museum's work has become much more visible They received many requests from other countries, especially from developing countries, regarding their safeguarding work. Responding to these requests required staff and resources. The COVID-19 pandemic posed a new challenge in achieving this aim.

Tore Friis Olsen from the Coastal Federation, Norway, is the project manager for the nomination 'Nordic clinker boat traditions', including the handicrafts to build and use the boat. The Federation first had the idea to nominate Norwegian clinker boat traditions in 2008, but because there are so many common experiences in the region, they subsequently decided to broaden it into a multinational nomination. The nomination included Sámi traditions of boatbuilding. They considered nominating the element to the Urgent Safeguarding List because some of the traditions were endangered, but decided that in general the Representative List was more appropriate as it is still a widely practised craft. The Nordic boatbuilding community is large, so time was needed for consultation, debate and agreeing to disagree on some issues. After five or six years of working on the nomination file, the element was inscribed on the Representative List in 2021. The experience of inscription has been very positive so far, with good media coverage increasing awareness, funding possibilities and community pride in the craft.

Matti Hakamäki is the director of the Finnish Folk Music Institute in Kaustinen, famous for its festival and folk music traditions. About ten years ago, the Institute came to appreciate that the Convention was in line with what they stood for, and what the local community wanted. The Institute started work with the local community about five years ago on the nomination file for Kaustinen fiddle playing, inscribed in 2021. Kaustinen fiddle playing is a very active tradition today, and not endangered, so they decided on a nomination to the Representative List. They considered the Register of Good Safeguarding Practices, because of their work with the festival, but the criteria for selecting proposals required that the safeguarding methods could be applied elsewhere, and they felt that their approach would not necessarily be transferable to other settings. From the beginning, they decided that the process of nomination would be conducted in line with what they would ordinarily do for safeguarding: it didn't matter so much whether the inscription happened at the end of it or not. This emphasis on the process rather than the result was an important part of making the nomination beneficial.

The inscription has been a good experience for the fiddle players as well as the Institute, helping them to do their work. It gave the Kaustinen tradition recognition on the local, national and international level. The practitioners themselves have also been recognised and have higher status. The Institute now has more adults and kids playing in local groups, and new groups are being formed. The municipality has become more supportive of including the element in local activities. They are more aware of the value of the heritage.

The panel members concluded that inscription on the Lists or selection for the Register has been broadly beneficial in these three cases. It has not yet changed the practice of the element in any of the contexts, although change would not necessarily be negative. Inscription or selection on the UNESCO Lists or Register does not in itself safeguard ICH, however; safeguarding continues to be in the hands of the communities concerned. Nevertheless, inscription can be a good way to get attention and visibility for good safeguarding work and specific ICH elements. The process of

developing a nomination or proposal is also an opportunity to reflect and engage with stakeholders in addressing challenges. Inscription should not just be a 'diploma on the wall', however: plans need to be made for how to use it as part of the safeguarding work.

Overall reflections by Ove Stødle, CEO of Mearrasiida, duojár and boatbuilder

Ove Stødle is an apprentice boatbuilder and Sámi duojár. He noted that the nomination process raised awareness about the heritage, promoted sharing of knowledge and helped practitioners explore new areas of cooperation and funding. When Mearrasiida participated in the safeguarding planning for wooden boat building they received financial support from the Coastal Federation, which was a huge help, and learned a lot about other local traditions. They were featured in various magazines and podcasts, which really improved local interest, pride and investment in wooden boat building. They established new cooperations with universities and museums. However, because the nomination process took so long, they had to manage their expectations as a community. A long-term strategy is needed not just for managing the nomination process, but for the post-inscription period. The selection of a list and the possible impact of inscription should be carefully considered when listing Sámi ICH, as will be discussed in the next panel. If a Sámi element such as duodji or handicrafts is inscribed, this should not stop innovation and flexibility. Multinational cooperation and a thorough process to involve all stakeholders across Sápmi are important factors to consider if making a Sámi nomination or proposal.

Practical example about practice and transmission of Sámi culinary traditions

Kristoffer Åström is a chef from Sápmi in Sweden who has been using Sámi ingredients and techniques in his professional cooking since 2007. Today, there is greater public interest in Sámi food, but food ambassadors are still needed. As a boy, Åström remembered learning from his parents by watching and asking questions while they were fishing, eating and cooking: his parents didn't think their culinary knowledge was worthy of formal instruction. In recent years, Åström has been travelling around with a Sámi food truck, starting in Stockholm, and going to different places, cooking food with elderly citizens and learning from them in the same way. He has been helping older people to understand that their knowledge is important, as food carries culture. Culinary knowledge is the one thing people carry with them in times of war or displacement. Åström has been teaching cooks in municipal kitchens and schools and senior homes to include Sámi food on their menus. Always experimenting, he noted the importance of exploring the rationales behind culinary traditions. For example, he observed that one woman who learned from her mother to always cut off the ends of a ham before putting it in the oven, discovered afterwards that this was because her mother's oven was too small for a large ham, not because of some cultural or culinary significance.

Panel discussion on possible listing of Sámi practices/traditions

Moderated by Marit Stranden, member of the Advisory Committee for Intangible Cultural Heritage in Arts Council Norway.

The panel comprised:

- Frode Fjellheim, Nord University (on the yoik tradition)
- Catarina Utsi, Sámiid Duodji (on the duodji craft tradition)
- Kaisa Helander, Sámi University of Applied Sciences (on place names)

The aim of the Convention is to safeguard ICH, give it visibility and respect, and promote international cooperation. Stranden asked panellists to discuss some of the factors that might potentially be considered if nominating aspects of Sámi ICH to the UNESCO Lists: for example,

what parts of the tradition could be included, and what processes to use in making a nomination. She also asked panellists to comment on the viability of the ICH today and whether listing could be a mechanism to promote awareness about Sámi ICH, and help safeguard it.

Frode Fjellheim is a South Sámi composer, musician, yoiker (vocalist) and professor who teaches yoik at Nord University. He performed a yoik to describe the conference. He has learned from many yoik practitioners, but he did not grow up with yoiks. Trained as a classical pianist, Fjellheim can identify technical features of yoiks. He remarked that while this tradition has always been alive, and remains part of everyday life, especially in the North, it is being more widely practised in the South as well. The practice is still endangered in some areas. Yoiks differ across the Sápmi region, and the words used to describe aspects of the tradition may also vary. If elements of ICH are to be listed, it is important to allow the living tradition to be part of that, and to develop in new ways. Many young Sámi artists are doing this today, sometimes deviating quite widely from the tradition. Recordings of yoiks in archives and other institutions may be very useful for safeguarding the yoik, because research on them can inform these developments and keep the tradition alive.

Catarina Utsi is the leader of the Duodji association, Sámiid Duodji, on the Norwegian side (leaders are elected for two years at a time). The Association in Norway works closely with other duodji associations across Sápmi. It aims to help Sámi to make duodji, meet and learn. Utsi noted that Sámi handicrafts can be understood in many ways. Taking the example of a baby's cradle, outside the Sámi area, perhaps people might know it is a Sámi cradle, but a Sámi person understands which specific area it is from, and whether it has been made by a grandmother for her granddaughter. Thus, handicrafts open up discussion between people, they are a form of communication. Duodji are linked to the resources on the land, and Sámi are taught to honour the natural resources that are used to make clothes, food and so on. They dress in appropriate clothes, fur shoes and trousers to thank the reindeer and also return reindeer bones to the woods after eating. Unfortunately, some modern regulations, such as the butchering of bull calves and restrictions on the use of wolverine skin, prevent the Sámi from practising their traditions. In spite of the importance of duodji to the Sámi, it had vanished in many places because some people thought being Sámi was not good. Those Sámi wanting to work with duodji have to get acceptance within the community in Sápmi. To keep the duodji traditions alive they need meeting places for each area, where people can gather informally to learn the duodji skills, with storytelling and social interaction. If the Sámi can make their own heritage lists, or use the international lists, they can perhaps help to make duodji traditions more widely known and appreciated. The Sámi Duodji association is currently considering the value of accreditation under the Convention, and whether to apply for it. The Association currently follows the administrative borders of municipalities, local authorities and nation states, which is not appropriate for the Sámi whose craft links to land and nature.

Kaisa Helander, a professor of Sámi onomastics (the study of the history, etymology and use of proper names) at the Sámi University of Applied Sciences, explained that place names are central to Sámi ICH. Language and place names are linked together, and the starting point is their oral traditions, passed down through generations primarily in local communities. Use of Sámi languages and place names is strong in some areas, and very threatened in others. Many names disappeared during the creation of nation states, as place names in northern countries were actively suppressed in some periods and erased from maps and official documents. Today, local communities are often the only ones who remember them. Sámi institutions in Norway could be involved in collecting oral traditions about place names, documenting Sámi heritage and rights beyond national borders.

The International Decade of Indigenous Languages gives an opportunity to start projects that can help recognise place names on the Convention's lists. The function of UNESCO listing is to protect and share knowledge about heritage. Documentation and listing would be a way to raise awareness and status of the tradition, involving local communities. Place names often indicate places that are holy or sacred to Indigenous people, however, so greater visibility can pose risks to Sámi sacred places. At the same time, supporting Indigenous management can protect places. Helander cited the example of the Indigenous sacred site Uluru in Australia, named Ayers Rock in 1933, which became a tourist magnet. UNESCO recognised the tangible and intangible heritage associated with the place, and since it was taken back into Indigenous management, tourists are no longer permitted to climb the rock.

Panel members concluded that while all three traditions discussed in the panel were still living, some aspects of them remained fragile. The focus should be to strengthen the Sámi people and their traditions, keeping them alive and making them visible in appropriate ways, ensuring the local community remains in charge. Directing safeguarding resources to the local level, undertaking documentation, and establishing meeting places for duodji practice are key priorities. Energy and resources should not be diverted from this task. There could be positive safeguarding impacts from listing under the UNESCO Convention, but a lot of groundwork was needed first, requiring designation of responsibilities, and financial, institutional and human resources. Different ways of safeguarding ICH, or claiming rights over it, might be appropriate for different elements. Certain parts of a tradition, such as duodji, might be included in a nomination, or all of it. There is also the question of geographical scope. What parts of Sápmi could be covered in a multinational nomination, since cross-border heritage included communities in the Kola peninsula on the Russian side? What would be the implications of UNESCO listing? Would it protect traditions against misappropriation, or simply make something more famous so more people misappropriate it?

Summary and reflections by Executive Council member of the Sámi Parliament Norway, Maja Kristine Jåma, representing the Sámi Parliamentary Council (SPC)

Jåma noted the importance of Sámi independently discussing the possibilities and challenges presented by UNESCO listing, in the context of discussions about ownership of Sámi ICH and culture, and how to manage its safeguarding in commercial contexts. Inventory entries can be public or private, as the example of Greenland showed. The transboundary nature of Sámi ICH has long been acknowledged, and Nordic cooperation can support its safeguarding. Sámi institutions such as museums, universities, archives, culture houses are key sites for education and communal gathering, but further institutional support is needed, including for yoik practice and implementing the recommendations of the IMKAS project. Financial resources are needed to do this work.

Periodic Reporting to UNESCO about implementation of the Convention has made Sámi needs more visible at the national level in Nordic countries. Following the 2022 Mondiacult Declaration on the importance of culture to sustainable development, cultural rights need to be taken into consideration, freedom for artists, Indigenous rights, and safeguarding culture. We need to discuss what sustainability means for Sámi, as a principle for wellbeing and taking not more than we need, ensuring that the coming generations have the same possibilities as we have. To achieve sustainability, we need to safeguard our rights to Sápmi lands and to maintain access to our languages, as affirmed by the International Decade on Indigenous Languages.

Practical example by Sissel Ann Mikkelsen of the Árran Lule Sámi Centre, head of the Árran Museum and a member of the Norwegian advisory committee on ICH.
Sissel Ann Mikkelsen spoke about collaborative projects between museums and voluntary duodji practitioners, aiming to pass on knowledge of Sámi ICH, which is sadly lacking among the Norwegian population. Sámi duodji patterns and techniques have been standardised and diversity has been lost, as the Sámi were subject to Norwegianisation, access to traditions was restricted and urbanisation led to many giving up traditional businesses and ways of living. Today, however, many Sámi want to revitalise their traditions using historical duodji, copies and replicas. Over 1,600 items have been transferred to six Sámi museums under the Bååstede project since 2012. The project has lasted 10 years and is not yet complete, but many Sámi duodji are now available for Sámi to use in safeguarding. Good copies can be used for display and training.

Making replicas or copies of duodji in museum collections raises a number of questions. For example, what original materials should be used? Should wool be taken from a specific breed of sheep, coloured by plant dyes? Can bought fabrics be used? What kinds of wood can be used? Local duodjars (traditional crafters) may be found among local museum workers or citizens from the local area. She is a member of a local organisation called Duodje Nordlánnda, whose members attend courses, sew their own graduation jackets, and learn about patterns and colours. The young people can become a resource in the work of copying Bååstede objects. Experienced duodjars can help in this process, whether in the local area, or in museums, universities and colleges. There are many words for different stitching techniques in Sámi languages, indicating that there is a lot of knowledge bound up in the language. To strengthen the work with Sámi cultural heritage and arts, more resources are needed, including a new museum for contemporary art.

Day 2

The second day was focused on the ethical challenges relating to commercialisation of ICH, and institutional support for safeguarding work. Commercialisation is a challenge in Sápmi, and the Sámi Parliament has been working on the issue for some time; it has also been recognised at the national level in Sweden, Finland and Norway, including in their Periodic Reports to the Convention.

Panel discussion on the commercialisation of cultural heritage
Moderated by Silja Somby, Sámi Parliament, the panel aimed to move beyond considering the work of the Convention itself, to discuss effective strategies for the safeguarding of ICH in the commercial context.

Somby introduced the panel and the challenges connected to commercialisation. She asked panellists to comment on what commercial mechanisms hinder the safeguarding of knowledge and traditions, and what mechanisms promote safeguarding? What challenges do various actors in the field face?

The panel comprised:

- Jacob Adams, University of Stavanger
- Oskar Östergren Njajta, producer and filmmaker
- Katarina Barruk, musician and yoiker

Jacob Adams was part of the team working on the agreement between the three Sámi Parliaments, Saami Council and Disney regarding the film Frozen 2, and also worked on the IMKAS report led by Piia Nuorgam. Adams explained that the IMKAS project had a few main goals: mapping of commercialisation efforts within Sápmi, mapping of the ICH landscape, and providing support and advice for intellectual property issues. The IMKAS team has centralised expertise in cultural, social, political and legal areas, having political oversight and coordination, so they could react quickly and advise people on what would be appropriate measures. The working principles of the IMKAS project included considering layered rights and ownership, collective versus local interests, individual versus collective concerns. The work was based on recognition of Sámi ownership, control and benefit. The project considered ways to ensure sensitivity, effective free prior and informed consent, and benefits flowing back to the community from which the properties came. The main questions they considered were:

- who controls commercial activity? who can say yes and no?
- who decides what is appropriate, or not?
- who benefits? how can benefits be shared in cooperation activity, and what non-monetary benefits could be considered?

The project found that in spite of a number of good commercialisation initiatives, Sámi businesses and people currently lack a single place to ask for advice, a definitive point of contact or a coordinated strategy to deal with many questions and multiple external actors. This leads to conflict within the community in respect to economic activities. The words we use are important: in English the word 'commercialisation' generally means creating something new, underplaying pre-existing ownership of the resources on which it is based. In contrast, the words 'marketing' or 'business' assume existing ownership of resources. External actors might see an issue in one dimension, but from a community perspective there are layers of rights, use and ownership in regard to their intangible cultural property - different situations and interests arise at the community, village or family level within Sápmi.

Oskar Östergren Njajta from Vaapste/Dearna (Vefsn / Tärnaby) is a filmmaker based on the Swedish side of Sápmi. He is currently working on an animation movie for children in south Sápmi. He is involved in a film festival and a cultural association. Filmmakers are storytellers. He grew up in a tradition of oral storytelling, where the knowledge lies within the storytelling itself. Commercializing shared knowledge is very complex. Kristoffer Sjulsson, one of Njajta's ancestors, told stories which have been collected and distributed in a non-commercial manner today. This is part of shared Sámi cultural heritage. Such stories and the mythology of Sámi heritage have inspired Njajta's work. He is creating a film based on Sámi heritage that will be commercialised. The agreement with Disney on the film Frozen 2 represented political progress, because the Sámi language version was released at the same time as the English version, but it was also affected by confidentiality and secrecy, and most of the profits benefited Disney – the company made billions from the movie. There was no specific benefit to Sámi filmmakers. He would have liked to see this included in the negotiations. OFELAŠ guidelines for responsible filmmaking with Sámi culture and people can help Sámi filmmakers to benefit from such ventures.

Katarina Barruk is a Sámi singer, artist and performer currently living in Oslo; she has been involved in the music industry for 10 years. The industry is not built on Sámi culture, and does have a tendency to force assimilation, so musicians have to fit in. Sámi culture and society helped to build her up at the beginning, starting with a Sámi manager, working with Sámi musicians and reaching audiences with Sámi music. Today, the industry wants to capitalise on Sámi music and culture, and Sámi musicians give the privilege to their audiences to listen to their unique and

amazing music, challenging the colonial idea that Sámi should be grateful for being allowed in. This approach is an important conceptual framing when talking to financial backers. However, it is also important to educate audiences, who don't necessarily understand Sámi pop, and digital distributors, who initially made provision for only one Sámi language (North Sámi) on the digital platform.

The panel concluded that commercialisation cannot be demonised as 'the big bad wolf', because it is needed to keep visibility and life in Sámi culture. The commercial context gives Sámi the opportunity to tell their own story. The important question is how the Sámi can benefit from people visiting and taking something home, but still retain control in a system that is not designed to manage the use of cultural properties. Sámi artists have to balance recognition as an artist with an awareness of the problematic of engaging as an Indigenous person, and to be very firm in their integrity both as artists and as cultural bearers. The use of collective cultural resources requires expertise, but the burden needs to be lifted from individuals in managing this process. Creating a central facility to assist practitioner entrepreneurs can create a more conducive environment to support and protect them in the market, and give them freedom. Silja Somby concluded that perhaps it would also be useful to consider different needs and issues in different sectors, and regarding various aspects or elements of ICH.

Presentations: the role of institutions in safeguarding intangible cultural heritage
Institutions such as museums and archives can contribute to the safeguarding of ICH – both as knowledge institutions, but also as a meeting place for various actors. What are the roles that such institutions can play in safeguarding ICH?

Gunvor Guttorm, Sámi University of Applied Sciences on the AIDA project
AIDA (Arctic Indigenous Design Archives) is a collaboration between the Sámi Archives in Ánar/Inari, Finland, the Ájtte - Swedish Mountain and Sámi Museum in Jokkmokk, Sweden and the Sámi University of Applied Sciences in Guovdageaidnu/Kautokeino, Norway. The first part of the project, AIDA I involved collecting private duodji archives and establishing their conditions of use. The second phase, AIDA II involved determining how to use these archives, for benefit of the Sámi. The project had eight workers and involved various stakeholders including Sámi duodji (traditional craftspeople), Sámi community members, scientists, and the public. They postponed some of their activities due to the COVID-19 pandemic.

The project encouraged Sámi duodji to donate their work on their own terms, and to consider what their archives mean to them. The project found that language is very important, the story that is passed on between the lines. It is the intention of the creator, and not the finished item, that has value for Sámi duodji, because it is cultural and economic sustainability that matter to them. For the same reason, institutions must also always think how to get young people interested in seeing what belongs to them. The AIDA project encouraged people to work together and pass down skills, for example to make a traditional costume. One of the research assistants in the project, who was working with the archives, was inspired to work together with a young duojár to raise awareness of the traditions in her area. The young duojar did not know the tradition in her area before they started this project, so the archives assisted her to be understand more of her own heritage. The project also deepened the connection between duodji and the land. Dolls created by one duojar in Inari were placed in the bearer's old cultural area: a photographic installation about this connection was placed in the archive.

Jelena Porsanger, Director of The Sámi Museum in Karasjok on the three-dimensional (3D) digitisation work of the RiddoDuottarMuseat (Sámi museum association)

The RiddoDuottarMuseat (RDM) is a museum association in the county of Western Finnmark in Norway, which comprises of four Sámi museums and a Sámi Art Collection. The RDM has a digitisation project led by the Sámi Museum in Karasjok, on the use of the 3D technology for scanning of objects in repatriation work. This work is done in collaboration with the local community and institutions in Norway, Sweden, Finland and Germany, the British Museum in the United Kingdom and the Smithsonian Institution, USA. They use 3D technology as a vehicle to establish relationships. In this work they use the Sámi concept of gárastagat to visualise three-dimensional reconnections. Gárastagat are ropes or threads that have been traditionally used to tie, to secure, to tie down, or to fasten possessions for transportation. Just as in a traditional Sámi sled (pulk), where the ropes (gárastagat) inside are used to fasten belongings while moving from one place to another, this project is bringing the Indigenous heritage back to the Sámi people with the use of three-dimensional technology. These three-dimensional reconnections are created for the benefit of the Indigenous communities.

In 2019, the RDM introduced photogrammetry partly funded by the Arts Council of Norway, and in 2020 they purchased 3D scanners (Artec3D) with financial support from the Sámi Parliament of Norway. They appointed a digital curator educated at Harvard University, USA, dedicated to capacity building in digitisation. They use 3D technology for consultation and collaboration with the local community. They consulted with Sámi elders before their project journey to the Smithsonian to identify key objects to scan in Washington and gave feedback after their return. They designed an exhibition on repatriation of Sámi drums “RUOKTOT – The Return of the Sámi Drums”, opened in April 2022 as a 50-year anniversary exhibition of The Sámi Museum in Karasjok. This included 3D models of the Sámi drums, chosen in collaboration with the Sámi museums, such as Siida (Finland), Árran, and Saemien Sijte (Norway). The 3D animations were designed to be shown on the walls of the museum.

The presence of the 3D models of the sacred Sámi drums in the exhibition, most of which are still owned by museums in other countries, brought the Sámi history and heritage alive. It also underlined the absence of the drums themselves in Sápmi and was very emotional for that reason. Every aspect of Sámi heritage is valuable, no matter how small. Every piece of Sámi cultural heritage stored somewhere abroad or outside Sápmi is a unique possibility for the Sámi communities to link to their past and the present. For example, a precise 3D representation was made at the Smithsonian of a Sámi shoe owned by a person who went to Alaska in the 19th century, participating in a project funded by the United States Government to introduce reindeer husbandry.

The RDM project now manages digital representations on a special platform -sketchfab, which is a web-based viewing, creating, and publishing tool for 3D models, widely used internationally and for example in the Digital Museum in the Nordic countries. The RDM sees the necessity to discuss the intellectual property rights and ethical use of the platform for the Indigenous cultural heritage, building relationships within and outside the Sámi community. The RDM has chosen to avoid offering open access to the three-dimensional models on their Sketchfab profile, but they retain a possibility to share links to these models. For the purpose of data sharing online, they have developed a data management plan, approved by the RDM Board in March 2022. The document contains ethical and practical guidelines for 3D digitisation of the Indigenous cultural heritage. They are expanding their work with international networks and partners. This work has generated discussion about the intersection between digital and physical ownership, safeguarding of cultural heritage through the use of three-dimensional technologies, and data

sovereignty. The RDM has invited discussions about the applicability of their Data Management Plan document, in the pan-Sámi context and internationally.

Håkon Hermanstrand, historian at Saemien Sijte, the South Sámi Museum on place names and sacred sites

Saemien Sijte, the South Sámi Museum, has recently opened an exhibition called *Gïejide goerebe* (We follow the tracks) where sacred landscapes are depicted according to Sámi conceptualisations. A concertina wall depicts heritage mountain landscapes with supporting texts explaining what the landscape means to the Sámi today, and what it meant in the past. Small doors can be opened to show uses of the landscape or artifacts connected to it, for example older ritual artifacts and a photo of a present-day Christian baptism. The exhibition uses Sámi language first, then Norwegian and English. The museum is still feeling its way, as it has to attract the public and serve Sámi society. The Sámi need to make sure that they are visible in society today, where there are many demands on resources. The exhibition encourages debate within the Sámi community as it represents the sacred landscapes in ways that some Sámi would approve of, and others not. The exhibition explores things that are not visible or known to everyone, called ov-våjnoes (what is invisible). They are working with researchers to identify older names and the sacred significance of places in the local area, and see what traditions continue today in place names. The museum does not share all the information they receive in accordance with ethical considerations. They use digital platforms to help people engage with the language and to share knowledge about place names.

Josefina Skerk, director of Sijti Jarnge; Sámi Language and Development Centre on the LINGOTELL project

Skerk is the daily manager at the Sámi Language and Development Centre, opened in 1987, a foundation that aims to help the Sámi to develop their culture, language, community and reindeer herding in society. They have received funding from Creative Europe to develop a workshop and podcast exploring their common Sámi heritage from the 18th century to today, including yoik, art and different disciplines. They want to have a venue for people to gather, reach out to younger people, and those going through a rough patch in their lives. They have been collaborating with European partners; for example, a Hungarian partner is working with them on a language project. They believe that cross-border cooperation can have an impact on the local area.

Discussion: How can government institutions in Norway, Sweden and Finland collaborate across national borders to elevate Sámi intangible cultural heritage?

Brit Holtebekk, Norwegian Ministry of Culture and Equality on Norway's Presidency of the Nordic Council of Ministers

Holtebekk is project leader for implementing the Norwegian Presidency of the Nordic Council of Ministers of culture in 2022. The Nordic Council of Ministers involves five countries and autonomous areas, and the presidency rotates between the five countries. They had a ministerial meeting in Helsinki last week, discussing Nordic cooperation and funding for projects. They would like to see more collaborative projects, and to develop the Nordic region as the most integrated and sustainable area of the world. Norway has set priorities for its presidency, including Indigenous culture, joint Nordic arrangements with Canada, development after the pandemic, language cooperation and freedom of expression and diversity. This year, several events furthered the aims of the Norwegian presidency, including the opening of the Nordic pavilion in the Venice Biennale, this year presenting a Sámi exhibition called "Sámi Pavilion", the opening of the Nordic Bridges in Toronto, an Nordic event at the Arctic Arts Summit in Whitehorse, online discussions on language and language technologies, an arts and culture event for accessibility

at Moderna Museum in Stockholm (supporting people with disabilities), a debate on big tech and democratic dialogue in Oslo, the present meeting and another on 29 November (Kulturtoppmøte in Oslo, at the Deichman library).

Eva Englund of the Nordic Council of Ministers' Secretariat on the work of the Nordic Council of Ministers

The Nordic Council of Ministers is the official cooperation body of the governments of the Nordic Region. They foster Nordic cultural cooperation within and outside the region, building networks and sharing resources, best practices as well as challenges. Participatory and inclusive approaches to culture can support innovation and sustainable development. As Englund explained, we stand stronger if we stand together. Indigenous ICH is of particular importance in the region, a fragile heritage that must be protected. During their presidency, Finland focused on Nordic Indigenous intellectual property rights, Sweden focused on Sámi languages, and now Norway focuses on Sámi cultural heritage. Funding opportunities are required for different kinds of Sámi cultural actors to work on these issues; therefore we also fund NGOs like the Sámi Council and Sámi Artists´ Council. In cooperation across Nordic borders, the Sámi are leaders and a good example. The Nordic Council of Ministers funds networking and travel projects, capacity building, project support, tangible heritage maintenance, performances and so on. One of the funding schemes has a focus on Arctic cultural collaboration including Indigenous culture in 2022-2023.

Panel discussion on safeguarding of intangible cultural heritage and pan-Sámi challenges
The panellists represented the following organisations:

- The Sámi Parliaments of Finland, Sweden and Norway (Riitta Orti-Berg, Susanne Idivuoma and Magne Svineng)
- Arts Council Norway (Torbjørn Urfjell)
- Finish Heritage Society (Leena Marsio)
- The Institute for Language and Folklore (Isof), Sweden (Annika Nordström)

Magne Svineng, Director of the Department of Culture, Economic Development and Health, Sámi Parliament (Norway), chaired the panel.

The Convention has been ratified in Norway, Sweden and Finland. All three countries have said that Sámi ICH is an important aspect of implementation of the Convention. How do the different institutions in these countries work with Sámi in doing so?

Annika Nordström noted that in Sweden, they have focused on language safeguarding, including minority languages, alongside ICH. Sweden chose to focus on four different areas after the ratification in 2011. They made networks with all stakeholders, putting the bearers in the foreground, but also including researchers and institutions. Today the organisation includes a central coordinating authority (Isof) and four so called 'expert nodes' for different domains of the ICH and one expert node for the Sami Cultural Heritage. Initially they focused not on inscriptions, but on inventorying and documentation (Sámi networks are doing their own work on this). They built a taskforce to start working on the inventory, including representatives from the Sámi parliament. They focused mainly on good safeguarding practices, and methodologies for safeguarding. Today, Sweden also has a nomination process for the international Lists and the Register.

Leena Marsio remarked that for Finland, international nominations are just a small part of the work implementing the Convention. They have been making ICH visible through national inventories, using a wiki model. The inventory included Sámi heritage from the very beginning, as well as the heritage of minorities such as the Roma. Their awareness-raising activities engaged with the Sámi Parliament, asking what the Sámi feel about the Convention and how they want to be part of it. Finland has organised events online and offline, including the conference in Inari in 2021 on Indigenous intellectual property and ICH. They have an advisory board under the ministry which now includes a member of the Sámi parliament, supporting Sámi duodji and music. They are currently coordinating the LIVIND project on ICH and sustainable development with partners from nine countries. This project has the Saami Council as a partner.

Torbjørn Urfjell explained that in 2007 Arts Council Norway, under the Ministry of Culture and Equality, was given the job to implement the Convention in Norway. When Norway ratified the Convention, they wanted to focus on national minorities and Indigenous peoples in implementing it. The second Norwegian Periodic Report on the Convention was finalised in 2021. The reporting process enabled reflection on what they have learned in this work. There have been challenges as a national organisation in the important task of working across borders. The Sámi Parliament has been involved in assessing the work of six consolidated museum units, located across a large geographical area, engaged in work on language and heritage. Later, Leena Marsio noted that in Finland, too, the Periodic Report was considered useful for identifying the variety of different tools in safeguarding, and how cooperation between Sámi organisations and government can support each other.

Susanne Idivuoma, representing the Sámi Parliament in Sweden, said that UNESCO work can be a bit too abstract and high level for Sámi society, but the three countries have ratified the Convention, so the Sámi Parliament has started working on it. The Convention can help the Sámi protect their culture and knowledge for the future. However, they wish to change the perspective: it is the safeguarding, and not the Convention, that is the focus for them. Riitta Orti-Berg, representing the Sámi Parliament in Finland, noted that the Sámi perspective was the foundation of all their work. Sámi culture, language, herding, duodji and place names are part of living society, livelihood as well as culture. Sámi ICH crosses borders, so although the Sámi Parliaments work on the national level, regarding ICH and the Convention they have to work internationally, across borders and across Sápmi. They are planning how to cooperate, but do not yet have a formal framework for organising this work within Sápmi.

The panel discussed how to support the Sámi people in this work. Marsio emphasised that the Convention itself is first and foremost about safeguarding, and keeping the traditions viable over generations within a community. This is the starting point for any activity, whether inventorying or inscriptions. The Finnish government has cooperated with Sámi on the Convention for the last 8 years already. Inventorying in Sápmi could involve having one closed and one open inventory. Nordström remarked that work with Sámi ICH needs to be cooperative: state agencies need to build on what is already being done, and what the Sámi Parliament wants for the future regarding cultural safeguarding. Any multinational international inscriptions would depend on Sámi interest. There is no pressure to inscribe elements on the lists, and any inscription needs to be based on documentation and inventorying. Accreditation of NGOs may be of benefit. Urfjell noted that identifying specific practical challenges can be a way to target funding, and some funds may be targeted to cross-border projects. Identified challenges include appropriate commercialisation and legal frameworks for collective intellectual property ownership. The various government agencies also need to work together cooperatively. This is possible across the Nordics, but not so easy

with the Russian system right now. Discussions on cross-border cooperation with the Sámi can be a model for other kinds of cooperation. So, ‘if you tell us what to do we will be there’.

Idivuoma and Orti-Berg concluded that the aims of the Convention are connected with Sámi safeguarding action for living culture, and that they may be able to use the Convention as a tool for documentation, awareness raising, knowledge and transmission. Inscription on the international lists can make Sámi culture visible. However, the Sámi first need to undertake more documentation, based on the right to self-determination, as Sámi heritage is being lost. The Periodic Reports can identify areas for specific interventions to be made, and prioritise resource allocation. Additional challenges and opportunities can be identified from the work of other Indigenous people on these issues. Possible areas of funding include a central Sámi business directory, and guidelines for businesses referencing Sámi culture. Further discussion is needed on how to organise the work at a Sámi level, how to get a mandate to represent cultural bearers and Sámi society in starting the process, and where resources can be found for it.

Close of the conference.